Albert and Here Bartholemew Auditorium

611 Spring Garden Street
Philadelphia, PA

at 8:00 p.m.

January 29, 2012
Sunday

Alcira English, piano
Tasmin Liltie, violins

150th Anniversary Concert
The Frederick Delius

Present:

Classical Concert Series
2011 / 2012

Patrons of the

In Memoriam: Guendel Hack

Pennsylvania German Society

Founded in 1744
United States claims German ancestry.

Since the time of Roosevelt, more than 8,000 Germans arrived in the United States, bringing their cultural and linguistic heritage with them. Today, 2.9% of the total population in the United States is of German origin.

Resources:

- Undergraduate: The society strives to provide anyone in need of resources. In serving its members and the community, the society continues to expand its resources, including membership programs, education, and events.
- Graduate: The society provides access to the largest repository of written material in the country, preserving and promoting German culture and heritage.

The German Society of Pennsylvania:
- The German Society of Pennsylvania is dedicated to preserving the German culture and heritage in the state.
- It offers a range of educational programs, including classes, lectures, and events.
- The society is a member of the German Language and Cultural Association of Pennsylvania, which promotes the German language and culture.

History of the German Society of Pennsylvania:
- Founded in 1863, the society has a long history of promoting German culture and heritage in Pennsylvania.
- It has hosted many famous speakers, such as German Bradford, Philo für, and many others.

Future Events:
- German Society Calendar of Events
- Upcoming events include lectures, concerts, and cultural events.
- For more information, visit the society's website.
In March 1907 Ravel composed a short piece for (originally) low voice and piano called *Vocalise-étude en forme de habanera*. It was commissioned by A.-L. Hettich to be used as one of a number of studies by contemporary composers for use in his voice classes at the Conservatoire. Various arrangements subsequently were made. A rare performance of this vocalise was presented by Natalie Dessay and the MET Orchestra under James Levine in New York on May 15, 2011. The version for violin and piano is known as *Pièce en forme d'habanera*. Around the same time Ravel was working on two other major works with a Spanish background: the *Rapsodie Espagnole* which features another habanera and the opera *L'Heure Espagnole*.

Ravel visited England frequently in the 1920’s. In July of 1922 at a private musicale Ravel asked the Hungarian virtuoso violinist Jelly d’Aranyi to play some gypsy melodies. She complied and more and more of these were requested, finally stopping at 5 a.m. That evening marked the initial gestation of *Tzigane*.

Ravel finished writing *Tzigane* only a few days before d’Aranyi premiered it on March 26, 1924 in London’s Aeolian Hall accompanied by Henri Gil-Marchex. It generally caused a sensation but at least one anonymous critic for *The Times* was unimpressed. *Tzigane* is rhapsodial in the literal meaning of the word, being a series of episodes in the Hungarian manner strung together. The original instrumentation was for violin and piano with the optional luthéal attachment. This curious attachment is kind of a prepared piano which enables the piano to produce sounds like the cimbalom or harpsichord. It became obsolete because the mechanics were too sensitive and needed constant adjustment. One restored luthéal survives with its Pleyel piano in a Brussels museum.

We might note that Delius preferred Ravel’s music to that of Debussy. At a gathering of French musicians the question arose about the sources influencing modern French music. Most said it was Rameau, Couperin, Lully, etc. Delius said, “Nonsense! Modern French music is simply Grieg, plus the third act of *Tristan*.” Ravel replied, “That is true. We are always unjust to Grieg.”

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**Delius Society Concert**

**Tasmin Little, violin**  **Akira Eguchi, piano**

**PROGRAM**

**EDVARD GRIEG**

(1843-1907)

Violin Sonata No. 2 in G Major, Op. 13 (1867)

Lento doloroso - Allegro vivace
Allegretto tranquillo
Allegro animato

**FREDERICK DELIUS**

(1862-1934)

Violin Sonata No. 2 (1923)

Con moto - Lento - Molto vivace

**INTERVAL**

**FREDERICK DELIUS**

Violin Sonata in B Major, Op. posth. (1892)

Allegro con brio
Andante molto tranquillo
Allegro con moto

**MAURICE RAVEL**

(1875-1937)

Pièce en forme d’habanera (1907-08)

**MAURICE RAVEL**

Tzigane (1924)

**THIS PROGRAM IS SUPPORTED IN PART BY A GRANT FROM THE DELIUS TRUST, LONDON**

*The audience is invited to a reception in the Ratskeller following the concert*
Visitors at the Molades.

The passion dance Caution and Striking were also featured in the program. The audience was thrilled by the vibrant colors and movements that filled the space.

The Department of Agriculture brought images of the farmer's life and the importance of food production. The audience was captivated by the presentation.

A new director, Dr. William Melvin, was announced for the upcoming season. He has a strong background in music and is eager to bring new perspectives to the program.

The premiere of "Passionate Movement" was a moment of excitement for the audience. The piece, written by Dr. John Williams, was well-received and left a lasting impression.

The program included a variety of musical styles, from classical to contemporary. The audience was treated to a diverse range of compositions.

Dr. John Williams, director of the program, expressed his excitement about the upcoming season. "We have a lot in store for our audiences," he said.

The program ended with a stirring performance of "Passionate Movement," leaving the audience in awe.

About the Artists.

The featured artists were praised for their virtuosity and dedication to their craft. They are a testament to the power of music to inspire and uplift.

The program was produced by the prestigious South Bank Show.

On this occasion, the audience was treated to a special performance of "Passionate Movement," a piece that captured the essence of the season. The audience was left heartened and inspired by the performance.

The program was a success, with standing ovations from the audience. The artists were congratulated for their hard work and dedication.

The audience left the program with a sense of gratitude for the opportunity to experience such a meaningful performance.
predecessor; though, just as there, the only full close comes before the start of the final section.

"At the beginning, one of Delius's endless-seeming spans of violin melody leads the way, with subsections at slightly varying tempos, to a climax immediately followed by a short link introducing the slow middle section. This begins with new material, but shortly a vitriac episode recalls the jagged outline of one of the episodes from the earlier movement before the reprise of the slow section leads to a full close.

"The finale commences with another new theme, confident and decisive. As it continues, thoughts of the earlier movements are heard, often adjusted in speed to match their new context. The melody from the start of this Sonata is given in the highest register, the tempo increases yet again, and a final recall of the finale's opening phrase broadens out into a clear C Major cadence, the same key as at the commencement."  
(c) Robert Threlfall, 1997

The 1892 B Major Sonata was written in the middle of Delius's Paris period and falls between the operas Irmelin and The Magic Fountain. There was a private performance in 1893 at the home of the young pianist Harold Bauer whose widow aparently had the original manuscript which has been untraced since her death. The piece was offered for publication to C. F. Peters in Leipzig but was rejected by Dr. Max Abraham, head of the firm, and this greatly angered Grieg.

BBC broadcasts in 1957 and 1958 by Wilfred and Bernice Lehmann using a copy of the manuscript were the first performances given since 1893, and in 1975 David Stone, with Robert Threlfall at the piano, gave the first public performance in London for the U.K. Delius Society. The same year these artists with the support of the Delius Society recorded the sonata on Pearl SHE 522.

The first Philadelphia performance came on the first public concert by the Philadelphia Delius Society on March 11, 1977 (three months after the Society's founding) by David Stone with Vladimir Sokoloff at the piano. They played from the copy of the manuscript parts. Publication came also in 1977 by Boasey & Hawkes with the violin part edited by David C. Stone.

Her discography, currently numbering twenty-four recordings, reflects her wide-ranging repertoire extending from Bruch and Brahms to Finzi, Karlowicz, and Arvo Pärt.

Tasmin Little is an Ambassador for The Prince's Foundation for Children and the Arts, President of the European String Teachers’ Association and a Fellow of the Guildhall School of Music and Drama. She has further received Honorary Degrees from the Universities of Bradford, Leicester, Hertfordshire, and the City of London. She plays a violin made by Guadagnini in 1757 and has, on kind loan from the Royal Academy of Music, the "Regent" Stradivari of 1708.

Official website: www.tasminlittle.org.uk

Akira Eguchi, piano, has been acclaimed for his extraordinary artistry, maturity and intelligence. He has captivated audiences and critics throughout the world as a piano soloist, chamber musician, harpsichord player and collaborative pianist. Since making his highly acclaimed New York recital debut at Alice Tully Hall in 1992, Mr. Eguchi has performed in the foremost music centers in the United States, Europe and the Far East and praised as a “pianist of fluency and rectitude” by The New York Times.

Mr. Eguchi is the recipient of numerous awards and prizes, including the prestigious William Petchek Award and the William Schuman Prize from The Juilliard School for outstanding achievement and leadership in music.

Born in Tokyo, Mr. Eguchi received a degree in Music Composition from Tokyo National University of Fine Arts and Music, where he subsequently served as a faculty member. Mr. Eguchi received his Master’s Degree in Piano Performance from The Juilliard School. He has studied with Herbert Stessin, Samuel Sanders, Hiroshi Toyama, Shin Sato, Akira Kitamura, Ichiro Mononobe, and Akiko Kanazawa.

Currently living in New York City and on the faculty of CUNY Brooklyn College, he also teaches at Sennoku-Gakuen Music College in Japan as a guest professor.  Official website: www.akireguchi.com
Viola Sonata No. 2

Viola Sonata No. 2

FREDERICK DELIUS (1862-1934)

Two books by Lord Cawley document the Great-Denis

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Delius wrote four sonatas for violin and piano.

Viola Sonata No. 2 in E Major, Op. 13

Edward Giege

(1893-1970)

Giege, a member of the Royal College of Music, was a prolific composer and conductor. His works include chamber music, orchestral pieces, and operas. He is perhaps best known for his setting of the liturgy of Saint John, which was performed at the Westminster Abbey in London in 1967.